

Guitar/Tab/Edition

# Albert Lee



## Virtuoso Techniques

MANHATTAN  
Music  
PUBLICATIONS



# ALBERT LEE

## VIRTUOSO TECHNIQUES

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# **ALBERT LEE**

## **VIRTUOSO TECHNIQUES**



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# Legend

i p m a c  
 Hand vibrato

T 6 8 7 3 5 6 0 3 3 5  
 A 5 7  
 B 3

Downstrokes

Upstrokes

Left hand fingering

Right hand fingering

p = thumb i = index  
m = middle a = ring c = pinky

Hand vibrato

B B B B B R U.B.  
 T 3 (5) 3 (5) 3 (5) 3 (5) 3 (5) 3 (5) 5 (10)  
 A  
 B

Bend

Quick bend

Pre-bend

Gradual bend

Release bend

Unison bend

P.M.-----| tr  
 T 3 5 5 3 5 5 3 3 5 3 (5)  
 A 2 2 0  
 B

Hammeron

Pulloff

Palm mute

Tremolo

Trill

Pick Slide

T 3 5 5 3 3 5 5 3 5 5 5  
 A (7) (7)  
 B

Picked slide

Legato slide

Short slide up and down

Muffled strings

N.H.-----| A.H.-----| P.H.-----| T  
 T 12 5 17 13 5 (5)  
 A 7 19  
 B

Natural harmonic

Artificial harmonic

Pinch harmonic

Right hand tap

Ghost note  
(partially implied)

# Just Because/solo

*Virtuoso Techniques* starts out with the country standard “Just Because.” The solo is a textbook example of Albert Lee’s style, combining blazing single-note runs with double-stops, arpeggios and bends. Let’s look at some highlights:

Measures 8–12 feature a great run over G. It starts off with the G note being played on adjacent strings (in this case, the D and open G). This leads to a great double-stop lick in measures 10–11. Notice how the double-stopped thirds are broken up rhythmically by the open D string. This produces that authentic country “hiccup” effect. Albert plays the double-stops with his right-hand middle and ring fingers and the open D string with his pick. This is followed by a descending run, resolving finally on the third of G (B) in measure 12.

Measures 20–22 showcase a great Albert Lee signature lick. He starts off with an ascending run in C which contains a C triad arpeggio. The triplets in the figure make it sound uniquely “Albert.” The run resolves to a double-stop idea in thirds. Notice that the thirds fit over the C7 chord — they highlight the dominant tonality. Check out the B $\flat$  note (which functions as the flatted seventh) and the F $\sharp$  (which can be thought of as the sharpened eleventh or the flatted fifth). In measure 22, the double-stops are again broken up by a note on the D string (this time the C), leading to a quick descending chromatic run and resolving to the G note (the fifth of C). This lick is a crucial one to know, as Albert uses variations of it throughout his soloing. You can hear this type of run in the solo in Carlene Carter’s “I Fell In Love.”

C

mf

f

B

T

A

B

5/7 5 7 5 7 (9) 5 8 7 5 7 5 7 5 5 5 5 5 5 5 7 7 (9) 0 0 7 9 10 7

3

T

A

B

8 9 8 11 10 8 7 10 8 9 10 8 7 8 7 5 3 (5) 5 6 7 5 3 6 2 3 0 3 0 0 1 2

“Just Because” (C. Price) Duchess Music Corp.



19

C7

T 8 8 9 10 8 7 8 7 10 9 8 10 11 12 10 12 14

A 8 8 9 10 8 7 8 7 10 9 8 10 11 12 10 12 14

B 8 8 9 10 8 7 8 7 10 9 8 10 11 12 10 12 14

F F#°7

23

T	10	8		6	7	7	5	7			
A	10	7	10	8	10	9	8	6	7	7	
B			10	(10)	(9)	8	8	(7)	(8)	(8)	

C A7 D7 G

27

T											
A	12	14	12	12	13	14					
B											

C

31

T	12	13	13	13	13	13	13	13	13	13	13
A		14	12								
B											

35

T	13	13	13		12	(10)	15	13	12	12	12
A		14		14	13	12	12		11	10	
B											



G7

39

T 8 6 5 4 3

A 9 7

B 9 7 5 3 4 5 3 5 3

43

B

let ring-----

T 3 5 3 4

A 5 3 5 4 3 0 1 2

B 5 3 5 4 3 0 1 2

C (G7) C

47

T 5 7 8 11 13 11 8 11 10 8 10 10

A 2 3 5 7 5 5 7 9 10 11 10 12

B 2 3 5 7 9 10 11 10 12 11 13 11 8 11 10 8 10 10

C7

51

T 8 9 10 10 10 9 8 10 10 12 12 14 13 16 16 13 16 13 13 13

A 8 9 10 10 10 9 8 10 10 12 12 14 13 16 16 13 16 13 13 13

B 8 9 10 10 10 9 8 10 10 12 12 14 13 16 16 13 16 13 13 13

55

F

F#°7

T	15 13 12 15 13	14	15	15
A				
B				

59

C

A7

D7

G

T	16 (18)	13 14 15 14 13	16	13	16 13 13	13 13	15 (17)	15 (17)	15 (17)	13 13 13 16 15 13	13
A											
B											

63

C

G7

*mp*

T	0	0	0	0
A				
B				

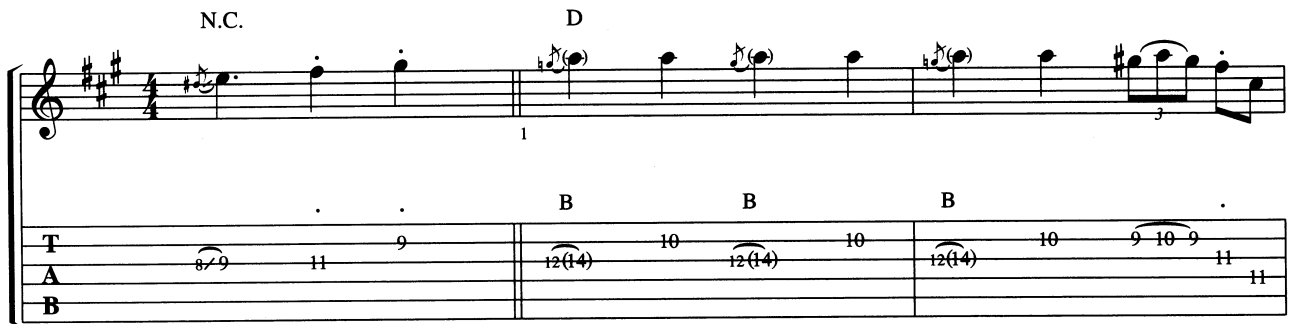


# Example 1

Here is a stock eight-bar intro that Albert might play over a tune such as "T'll Be Your San Antone Rose."

Swing feel 

N.C. D



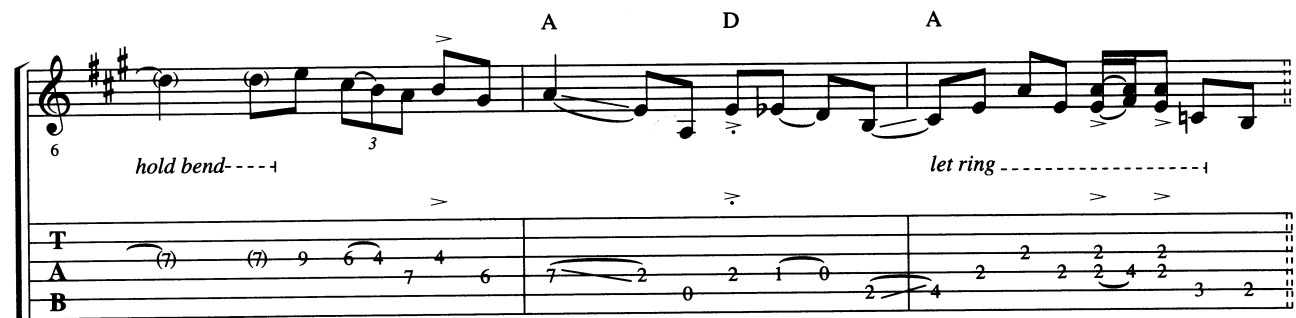
T A B

A E




T A B

A D A



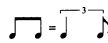
T A B

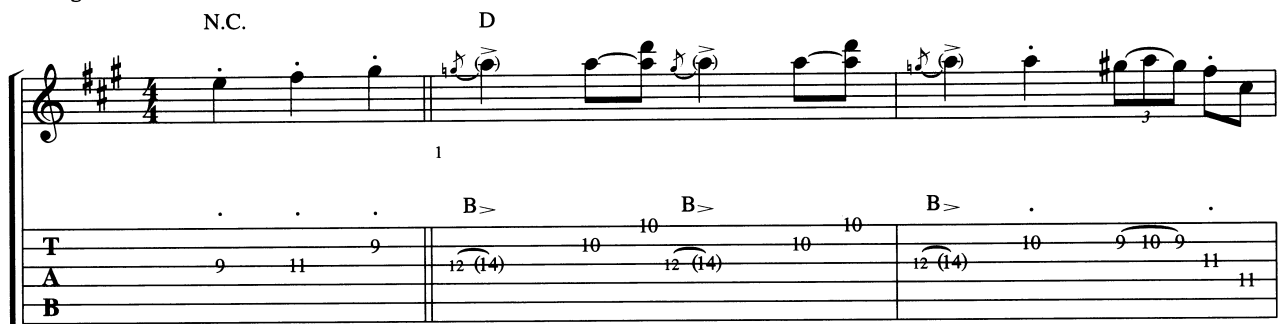


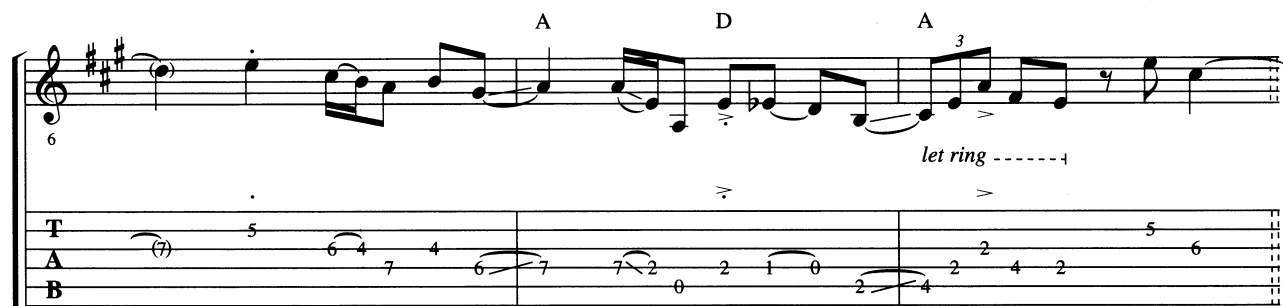
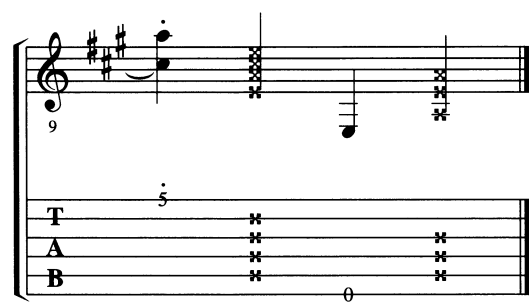
T A B

## Example 2

When Albert played this type of intro on Emmylou Harris's "San Antone Rose," it was doubled by a pedal-steel guitar as well. Check out the great pedal-steel lick in measure 4. Make sure you hold down the E and A notes and let them ring throughout the measure while bending the B to C#.

Swing feel   
N.C.



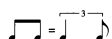


You can fit this type of intro into any country tune with a similar feel. It's important to learn as many variations of this intro as you can and assimilate them, so that you can create your own whenever the situation arises.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the lyrics 'The Rose Tree' are written below it. The second system shows the continuation of the melody, with the lyrics 'The Rose Tree' written below it. The score is written in a simple, clear style, suitable for a children's songbook.

# Example 4

Here's yet another variation.

Swing feel   
N.C.

Chord: D

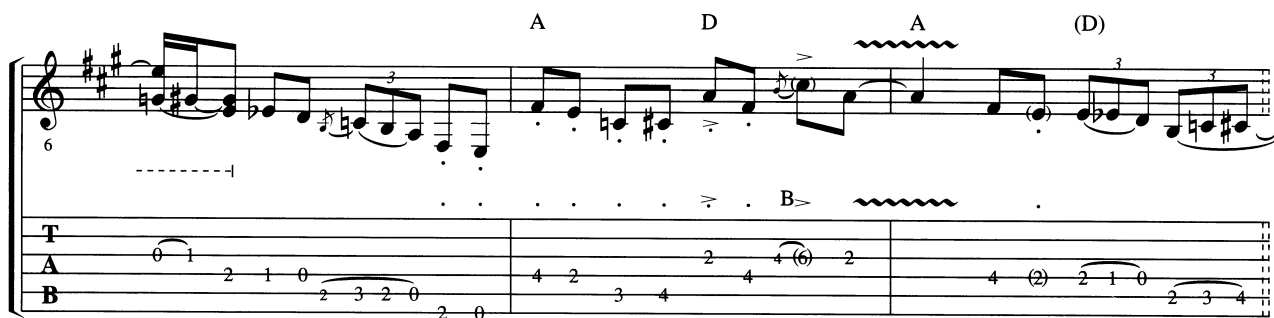


Chords: A, E

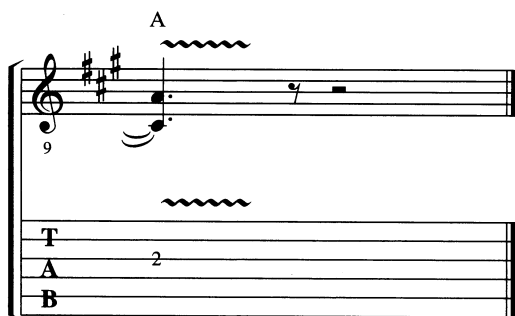


let ring -

Chords: A, D, A, (D)



Chord: A



## Example 5

In this example, Albert strings together four eight-bar intros, giving you even more ideas to combine and permute. Measure 6 features a clever substitution idea to use over a dominant (V) chord. Albert superimposes a Bm7 arpeggio (B, D, F, A) over the E chord. This produces all the “hip” extensions in E7 (B = 5, D = b7, F = 9, A = 11). Upon analysis, you can see that playing a minor seventh arpeggio a fifth above the dominant chord gives you a dominant eleventh tonality. Albert follows this idea with a straight E7 arpeggio, resolving to the third of A (C#).

Measures 13, 17 and 25 feature ideas based on sixths. In measure 13, the lower note of the sixth interval is approached chromatically, either from above or below. This is a very common country move, producing a “yodeling” effect.

In measure 26, Albert plays a Bm arpeggio over the D chord. This substitution produces a major sixth sound (B = 6, D = root, A = 5 in the key of D).

It’s also very important to pay attention to the phrasing of these intros. Notice that every time the V chord appears, Albert really nails the dominant tonality. This enables him to resolve with authority to the tonic (I) chord, in this case A.

The musical notation for Example 5 consists of two systems of guitar tablature and standard notation. The first system covers measures 1-8, and the second system covers measures 9-16. Chord labels (N.C., D, B, B R, A, E) are placed above the staff. Fingering numbers (1-15) are written on the strings. The notation includes triplets, slurs, and wavy lines indicating vibrato or tremolo.

6 A D A (Bm) (C#m)

let ring ----- 4

T 10 12 15 12 12 12 (12) (14)

A 9 12 11 11 13 15 14 13 12 14 9 10 11 10 11 9 10

B

9 D A

T B> B > B > B>

A 9 (11) 9 (11) 7 9 7 9 (10) 7 10 7 8 10 7 10 7 5 6 7 5 4 (6) 2 4 2

B

12 E

T > . . B > > B

A 2 2 4 2 0 2 4 5 6 6 5 4 4 (6) 2 2 1 0 2 2 3 2 0

B 4 3 (4) 0

15 A D A (Bm) (C#m) D

T B > > > > >

A 2 2 4 (6) 2 5 4 2 4 2 2 2 2 0 2 3 5 6 7 8 3 4 5 6 7 8 9

B 4 2 2 0 2 3 4 5 6 7 8 9



18

A

B

T 9 10 8 7 8 7 10 7 6 5 7 4 5 6 8 7 5 5 7

A 9 10 4 (6) 7 4 7 4 5 6

B 9 10 4 (6) 7 4 7 4 5 6

21

E7

A

D

B

T 5 3 4 (6) 4 2 4 6 2 1 0 2 3 2 0 2 0 2 4 2 7 9 11 11

A 4 (6) 4 2 4 6 2 1 0 2 3 2 0 2 0 2 4 2 7 9 11 11

B 4 (6) 4 2 4 6 2 1 0 2 3 2 0 2 0 2 4 2 7 9 11 11

24

A (Bm) (C#m) D

T 9 10 9 10 11 9 10 11 11 10 9 9 10 7 7 9

A 9 10 11 9 10 11 11 10 9 9 10 7 7 9

B 9 10 11 9 10 11 11 10 9 9 10 7 7 9

27

A

E

N.H. - -

B

T 10 12 (14) 10 12 10 12 15 (17) 15 12 13 14 13 12

A 11 9 12 (14) 10 12 10 12 15 (17) 15 12 13 14 13 12

B 11 9 12 (14) 10 12 10 12 15 (17) 15 12 13 14 13 12

30

A D A E A

T

A 9 11 10 11 11 (12) 9 11 10 9

B 11 12 11 14 11 12 12 7 12

B>

## Example 6

Here is a classic country ending in the key of G, using open strings. In this type of groove, the band would usually play through the V chord (D), lay out for the single-note run over the I chord (G), and come back in on the chord punches.

**D**

**G**

**D7/F#** **G**

## Example 7

Here's another variation on a country ending. Pay special attention to the pulloffs and hammerons in bars 1–2; mastering these techniques will make you sound authentic.

Many tunes in the country idiom are in sharp keys (G, D, A, E, etc.). This enables you to use open strings in your runs, which is an important concept to keep in mind when soloing. You should try to let the open string ring over the next note; this produces a nice cascading effect.

D7 A7

1 2 1

T 2 (1) 1 (0) 4 2 0

A 0 2 0 0 0 3 4 2 0 4 2 0 3 4 2 0 3 0

B 0 0 0 0 3 4 2 0 3 0

E7 N.C.

3 let ring ----- 1

T 0 0 0 0 7 0 0 8 5 7 5 7 5 8 7 5 5 7 5 7 6

A 0 7 0 7 6 7 0 8 5 7 5 7 5 8 7 5 5 7 5 7 6

B 0 5 7 6 7 0 0 8 5 7 5 7 5 8 7 5 5 7 5 7 6

A B

5 3 3

T 2 2 2 2 2 2 2 2 2 2 2 2

A 2 2 2 2 2 2 2 2 2 2 2 2

B 5 0 3 4 4 2 3 2 0 3 (4)



## Example 8

Albert plays this type of fiery ending in his tune "Salt Creek." Start slowly and work it up to speed. Use the open A string on beat 4e of the first measure as a springboard to shift positions.

Example 8 musical notation. The treble clef staff shows a melodic line with triplets and a final A note. The guitar staff shows fret numbers for strings T, A, and B. The A string is used as a springboard on beat 4e.

## Example 9

Albert learned his "chicken picking" technique by listening to Don Rich, the guitarist from Buck Owens and the Buckaroos. This exercise is primarily diatonic sixths in the key of A, with the lower note being approached chromatically. Albert flatpicks the triplets and plucks the high notes with his right-hand pinky.

Example 9 musical notation. The treble clef staff shows a melodic line with triplets and a final C note. The guitar staff shows fret numbers for strings T, A, and B. The exercise is primarily diatonic sixths in the key of A.

Continuation of Example 9 musical notation. The guitar staff shows fret numbers for strings T, A, and B. The exercise continues with triplets and a final wavy line indicating a flourish.

# Example 10

Here is a variation of the “chicken picking” technique, as Albert bends the first note in each triplet up chromatically. Pay special attention to keeping these bends in pitch at this tempo. Notice that each chromatic triplet resolves on a note in the E extended blues scale (E, F#, G, G#, A, Bb, B, D), which is simply an E minor pentatonic scale with the added ninth (F#), natural third (G#) and flatted fifth (Bb).

N.C. (E)

hold bend  
B B > B B > B B > B B > B B

T 7 7 (8) (8) (9) 5 9 9 (10) (10) (11) 7 10 10 (11) (11) (12) 8 11 11 (12) (12) (13) 9 12 12 (13) (13) (14)

A

B

2

hold bend hold bend hold bend

> B B > B B > B B > B B >

T 10 13 13 (14) (14) (15) 11 14 14 (15) (15) (16) 12 15 15 (16) (16) (17) 12 15 12 12 14 (16) 14 13 14 12 11 0

A

B

E<sub>9</sub>

# Blues Duet

Here is a wonderful duet that Albert plays with his keyboard player, Jim Cox. There are plenty of good ideas in this piece that you can adapt to your own playing style.

Check out the C9 run in measure 5. This is a lick you can use over a dominant chord in practically any application. It starts off with a C9 arpeggio, followed by a descending chromatic idea that resolves on the third (E) of C.

Measures 15–16 feature another great dominant run, this time over G7. It starts off with an idea containing an F major arpeggio. This is a clever dominant substitution principle. If you play a triad one whole step below a dominant chord, you get the extensions of the dominant chord (the flatted seventh, ninth and eleventh). In this case, F over G7 produces the following tones: F = ♭7, A = 9, C = 11. The run then continues with two different inversions of a G7 arpeggio, ending on another descending chromatic run and resolving this time on the flatted seventh (F). This is another all-purpose run which will sound great in a rock or funk idiom as well.

Measure 43 features another substitution: Albert plays a Cmaj7 arpeggio over the Am7 chord. This produces the extended tones in Am: C = ♭3, E = 5, G = ♭7, B = 9. It's an idea which is commonly used in jazz as well.

Though Albert uses a guitar outfitted with a B-string bender on this tune, most of the bends can be played using a stock guitar. By holding the bends on the B string and letting them ring while playing the notes on the E string (as in bars 7–8), you can effectively approximate this sound.

G7 E7 A7 D9 G7

*mp* *mf*

T				
A		5	5	3
B		5	4	5

C7 G9 D7#9 G7 (Dm7)(G)

*mp* *mf*

T									
A	5	2	2	5	3	(4)	5	2	5
B		2	2	3			5	7	8

"Blues Duet" (A. Lee) Albert Lee Music/BMI





G7 C9

13

T 8 10 8 11 8 9 10 11 8 9

A 7 9 10 9 8 7 8 7 10 9 8 7 10 8 11 9 10 7 5 3

B 7 9 10 9 8 7 8 7 10 9 8 7 10 8 11 9 10 7 5 3

B

G7

15

T 3 3 6 3 6 7 8 6 8 5 6 7 6 5 4 5 4 3

A (4) 2 3 2 5 2 3 4 3 6 3 6 7 8 6 8 5 6 7 6 5 4 5 4 3

B 5 2 3 2 5 2 3 4 3 6 3 6 7 8 6 8 5 6 7 6 5 4 5 4 3

G7/D

17

hold bend

MB MR MBMR

T 7 10 7 8 9 8 11 (13) 8 (13) 11 8 11 8 12 13 (15) 13 12 10 9 10 9 8 7 8 9 7

A 7 8 10 7 8 9 8 11 (13) 8 (13) 11 8 11 8 12 13 (15) 13 12 10 9 10 9 8 7 8 9 7

B 10 7 8 10 7 8 9 8 11 (13) 8 (13) 11 8 11 8 12 13 (15) 13 12 10 9 10 9 8 7 8 9 7

G7/D C Bm7 E7#9#5

19

rake

MB MR

T 8 11 10 8 10 12 10 8 10 7 8 7 8 9 8 7 9 (10) 9 8 11 (13)

A 9 10 8 11 10 8 10 12 10 8 10 7 8 7 8 9 8 7 9 (10) 9 8 11 (13)

B 9 10 8 11 10 8 10 12 10 8 10 7 8 7 8 9 8 7 9 (10) 9 8 11 (13)

B R



29

C9

hold bend --- 4

D#7

D7

MB MR

T 3 (5) 3 (3) 3 3 (5) 1 (5) 3 1 3 3 5 3 5 6 5 3

A 5 5 3 2 (3) 2 3 3 3 5 3 5 6 5 3

B

31

G7

Am11

G/B

E7alt.

3:2

T 5 3 4 (2) 2 5 2 3 4 5 2 3 5 3 7 8 7 10 8 7 8 7 6 5 8 5 7

A 5 5 9 5 2 3 2 5 2 3 4 5 2 3 4 3 5 7 8 7 10 8 7 8 7 6 5 8 5 7

B

33

Am7

G/B

C

C#°7

G7/D

E7

Am7

D9

hold bend ----- 1

MB

MR

T 8 7 8 8 10 7 8 7 (10) 7 6 5 8 10 10 10 10 10 10 (12) 10 8 9

A

B

35

G7

G/B

C9

C#°7

D7

MB

MR MR

B

Λ

T 8 11 (13) (13) (12) 10 8 10 7 6 5 3 (4) 5 5 4 3 5 3 0 2 3

A

B

37

G7 C9/G

MB MB MB MB MB MR MBMR

T 13 13 13 13 13 11 13 13(15) 13 11 13 11 12 12 12 12 12 12 12 11 12

A 0 13 (15) 13 (15) 13 (15) 13 (15) 13 (15) 13 11 13 13(15) 13 11 13 11 12 12 12 12 12 12 12 11 12

B

39

G7

hold bend ----- 4

MB MR

T 13 (15) 10 (15) 10 (15) 10 (15) 13 11 11 10 11 10 12 10 12 11 10 12 14 16 12 12 14

A 13 (15) 10 (15) 10 (15) 10 (15) 13 11 11 10 11 10 12 10 12 11 10 12 14 12 14 16 12 14

B 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12 14

40

(D $\flat$ 9) C9

hold bend -- 1 hold bend - 4 hold bend ----- 4

MB MR MB MR MB MR

T 10 10 (12) 8 10 (12) 10 8 6 (8) 6 (8) 6 3 3 (5) 3 3 3 (5) 3 3

A 10 10 (12) 8 10 (12) 10 8 6 (8) 6 (8) 6 3 3 (5) 3 3 3 (5) 3 3

B

42

hold bend ---- 4

MB MB MR MB MR

T 6 (8) 6 8 8 (10) 8 6 3 (5) 3 (5) 3 3 2 3 2 5 2 3

A 6 (8) 6 8 8 (10) 8 6 3 (5) 3 (5) 3 3 2 3 2 5 2 3

B 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3 5 2 3





## Example 11

Here is the A major scale harmonized in tenths. Notice that Albert approaches the sixth and seventh degrees of the scale (F $\sharp$ m and G $\sharp$  $^\circ$  respectively) as the IV and V chords of the key of A, with thirds in the bass (D/F $\sharp$  and E/G $\sharp$ ).

A      Bm      C $\sharp$ m      D      E      (D/F $\sharp$ ) F $\sharp$ m      (E/G $\sharp$ ) G $\sharp$  $^\circ$       A

T	2	3	5	7	9	10	12	14
A								
B	0	2	4	5	7	9	11	12

## Example 12

Here, the E major scale is harmonized in tenths on the low E and G strings. Again, notice Albert's approach to the sixth and seventh degrees (A/C $\sharp$  and B/D $\sharp$  respectively).

E      F $\sharp$ m      G $\sharp$ m      A      B      (A/C $\sharp$ ) C $\sharp$ m      (B/D $\sharp$ ) D $\sharp$  $^\circ$       E

T	1	2	4	6	8	9	11	13
A								
B	0	2	4	5	7	9	11	12

# Example 13

Here's a nice study in the key of E, using mainly tenths. Notice how in measure 4, Albert effortlessly combines sixths, thirds, fourths and tenths in one melodic passage.

E

1

T 1 1 2 (3) 4 5 7 9 5 7 2 4 5 2 0 1 2

A 0 0 4 (2) 2 4 6 7 4 6 1 2 4 0 2 2 7

B 0 0 4 (2) 2 4 6 7 4 6 1 2 4 0 2 0 0

4

let ring -----

T 5 7 9 7 9 12 9 10 7 9 9 9

A 6 9 11 7 9 6 7 7 7 9

B 6 9 11 7 9 6 7 7 7 9

## Example 14

Chet Atkins's use of double-stops, particularly thirds, sixths and tenths, was a big influence on Albert's playing. Here is a study combining various intervals to produce a very melodic passage.

**A**

**E**

**Esus4 E**

# Example 15

In this example, Albert combines various intervals to play a study in the key of G. You should analyze the voice movement and try to harmonize some of your own lines using thirds, fourths, fifths and sixths.

Freely G

1

T 3 5 8 10 12 10 12 15

A 2 4 7 9 11 12 10 9 12 14

B

3

T 15 10 12 8 9 7 4 5 2 4

A 11 (11) 12 9 10 9 5 7 4 5

B 5 3 2 3

## Example 16

Here is a study in the key of C using primarily thirds. In measure 2, notice how interesting harmonic movement can be produced by voice-leading, even with something as simple as double-stops.

Chords: G C G (E7) (Am) (F#7) (Bm) (C)

T	3	5	7/8	9	7	5	4	7	5	9	7	7/8
A	4	5	8/9	10	9	7	5	6	7	8	9	8/9
B												

Chords: C D C D7

T	8/10	12	10	12	13	12	11	12
A	9/11	12		12	12	10	9	
B								

# Example 17

Albert feels that the development of country music owes a lot to Hawaiian music. The sixths in this exercise are very reminiscent of Hawaiian-style guitar.

N.C. (C)

T 8 10 8 7 7 6 7 10 8 10 8 7 8 10 12 12 13 8 10 8 7 6 5

A 9 10 7 7 6 7 10 9 9 8 9 9 8 7 5 5 3 2 3 2 3

B 9 10 7 7 6 7 10 9 9 8 9 9 8 7 5 5 3 2 3 2 3

C<sup>6</sup>

T 3

A 3

B 3

# Tennessee Waltz

Albert puts his interval concept all together in this wonderful rendition of the country standard “Tennessee Waltz.” Notice how Albert plays *around* the melody, embellishing the tune with thirds, fourths, fifths, sixths and tenths. There is a wealth of information for you to extract and apply to your own style.

This study also shows a different side of Albert's playing. Though he is known for his blazing speed and fiery, non-stop soloing, this example shows the depth of his musicianship. Here, he plays for the tune, displaying sensitivity and feeling as well as technique. Notice how every note counts.

**G**

let ring -----|

3 3 4 5 5 5 (3)

5

Gmaj7

G7

Am7

G/B

C

rake

rake

T

A

B

7 9 7

9 7 5

7 9 7

8

8 12

12 10 8

9 12

12 12 10 9

9 9 10

9

let ring -----|

**T** 8

**A** 7 9 9 7 9 7 7 5 7 5 4 5

**B** 9 9 9 9 7 5 7 5 4 5

“Tennessee Waltz” (Stewart and King) Acuff-Rose Music/BMI

G Gmaj7 G Am7 G/B C

T	7 8 7 0	8 7 0	10 12 10	12 10 8 10	8 9 8 10
A	7 9 7 0	7 9 7 0	10 12 10	12 10 10 10	10 9 9 10
B					

G D7 G

let ring -----

T	8 7 7 6	5 5 (7) 5 5	4 0 0 0	4
A	7 9 8	7 5 7 7	5 5 5 5	5
B			5 5 5 5	3

B7 C G

rake

T	3 7 7 6	5 5 7 5	8 10 8 (8) 8 9	9 7 6 7 8 10
A	5 7		10 9 10 10	10 7 8 9 9 11
B				

E7 A7 D7

T	12	12	12 7 0	7 7 7 10 7 9
A	12	12 14 12	14 13 12	7 7 7 10 7 9
B		14	14 13 12	7 9 7 10 7 9



29

G Gmaj7 G Am7 G/B C

let ring ---- 4

A B R

T 7 8 9 10 11 12 10 8 10 8 10

A 7 8 9 10 11 12 10 8 10 8 10

B 10 7 8 9 10 11 12 10 8 10 8 10

33

G D7 G D C/E D/F#

let ring ----- 4

B>

T 8 3 (4) 5 4 2 4 2 0 5 7 6 5 7 5 (7)

A 9 5 (5) 5 4 (5) 4 2 4 2 0 5 7 6 5 7 5 (7)

B 9 5 (5) 5 4 (5) 4 2 4 2 0 5 7 6 5 7 5 (7)

37

G Gmaj7 G Am7 G/B C

rake

T 3 3 8 10 10 12 12 12 10 8 8 9 8

A 3 3 8 10 10 12 12 12 10 8 8 9 8

B 2 2 7 9 9 10 10 9 10 10 9 9 8

41

G E7 A7 D D/F#

let ring ----- 4

T 8 8 7 9 7 8 9 7 3 4 3 5 3 2 5

A 8 8 7 9 7 8 9 7 3 4 3 5 3 2 5

B 8 8 7 9 7 8 9 7 3 4 3 5 3 2 5

G Gmaj7 G Am7 G/B C

45

3 3 3 3 3 3 rake

T 3 12 10 11 10 8 10 8 7 9 10 8 7

A 4 5 9 7 7 8 9 7 9 8 10 7 9 9 10 8 7

B 10

G D G

49

3 let ring -----

T 8 7 9 8 7 10 8 7 8 10

A 7 9 8 0 10 10 9 7 9 11

B

B7 C G/B Am7 G

53

3 let ring ----- rake 3 3 3

T 12 12 7 10 8 10 8 9 7 5 4 3 4 9

A 12 12 7 8 (8) 9 10 9 7 5 4 4 4 9

B 7

E7 A7 D7

57

3 3 3 3 3 3

T 7 9 7 9 8 7 5 7 4 7 5 5 4 5 4 7 6

A (9) 8 7 9 8 7 5 7 4 7 5 4 5 4 7 6

B

61

G Gmaj7 G Am7 G/B C

3 3 3

T

A

B

5 2 5 3 5 5 7 7 9 7 9 7 5 7 5 8 5 7 7 5 4

65

G D7 G

3 3

ritard.

let ring

straight eighths

T

A

B

5 5 2 5 3 5 3 2 0 3 5 5 2 4 3 3 3 4 5 5 5 3

# Example 18

In this example, notice the smooth chromatic movement of the thirds in measures 1, 6 and 8, and the steady vibrato (simulating Hawaiian guitar) applied to the double-stops in bars 2, 6, 9 and 11–12. Make sure that when you try this study, you shake the notes evenly to keep them in pitch.

In measure 7, Albert plays a C major arpeggio in thirds. This is a concept you can apply to any arpeggio to add “zip” to a solo.

(G)

1

let ring -----

B .

T	7	9	7/8	9	0	9	7	6	7	8	10	13	8	7	9	2	(4)
A	9	10		10	9	9	7	8	9		9	11	12	7	9	10	7
B																	

4

3

3

T	4	5	7	8	9	5	9	7	7	6	7	8	7	7
A	5	7		7	8	8	7	8	9	9	8	9	9	8
B														

G (E7) (Am)

7

3

3

B B<sub>7</sub>

T	7	8	(9)	9	8	8	12	(13)	8	9	7	7	6	7	9	7	4	5	4	7	5
A	7	9	(10)	10	9	9			10	9	9	8	9	9	7	6	7	5	6	7	
B																					

G

10

3

3

3

let ring 4

B

T 7 7 7 7 7 7 10 8 10 8 7 12 10 15

A 5 7 4 7 9 (11) 7 9 10 (10) 9 10 9 7 12 11 17 12

B

D7 G

12

3

15 15 15 13 12 13 12 14 12 12 10 11 9 12

(7) 5 4

(4) 4 5

5 5

### Example 19

Here is yet another example featuring intervallic movement. It starts off with sixths and ends up with thirds. Check out the chromatic descending movement of the sixths in bar 1.

**G**

**A**

**T**

**A**

**B**

let ring---

[illegible]

The musical score for 'The Rose Tree' is presented in three parts: Treble, Alto, and Bass. The Treble part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff, featuring a series of eighth and sixteenth notes, with a final measure containing a repeat sign. The Alto and Bass parts are written on two-line staves. The Alto part includes fingerings (3, 5, 3, 2, 3, 3) and breath marks (4, 5, 4, 4, 4). The Bass part includes fingerings (4, 3, 4, 4, 4) and breath marks (8, 9). The score is set against a background of stylized green hills and a blue sky with white clouds.



# Country Boy/intro

“Country Boy” is perhaps the one tune which completely showcases Albert Lee’s combination of endless ideas and sheer chops. This intro is a must-learn for any serious student of country guitar. It’s played at a breakneck tempo, so you should break it up into sections. Learn each section slowly, combine them, and then work them up to speed. There are lots of open strings ringing throughout; make sure you play them *very cleanly*.

The first four bars of the intro feature a fairly common banjo-roll in G, resolving to a run that leads up to a G chord. It’s the speed it’s played at that makes the execution difficult. The rest of the intro has a bluegrass feel: lots of open strings, hammerons and pulloffs. Bear in mind that it’s easy to fake your way through these, but very difficult to play them cleanly, evenly and in time. Once you master this intro, though, it will have been well worth the effort.

## Fast country two-beat

G

1 *mf* let ring throughout

T 3

A 4

B 3

5

T 1

A 0

B 3

“Country Boy” (A. Lee, T. Colton, R. Smith) Island Music



9

T 3/5 0 3 0 0

A 3 2 0 0 0 0

B 0 2 2 0 0 2

13

T 3 2 0 2 0 1 0

A 3 2 0 2 0 1 0

B 0 1 2 0 2 0 3/5 5 3 2 2 0 0 0 0 1 0 0 2

*Country Boy/first solo*

The first solo of “Country Boy” modulates to the key of E and features some real fast country picking. Bars 9–16 contain a steady stream of eighth-notes, with especially good chromatic ideas in bars 11–12, and 15–16. As a matter of fact, the idea in bar 15 (starting at the root, descending to the ♭7, 5, ♭5, 4, ♭3 and resolving to the ♯3) is a motif that often pops up in Albert’s soloing. The solo then modulates back to the key of G, with a reprise of a more complex version of the intro. Take your time with this one.

## Fast country two-beat





40

*let ring-4*

T

A

B

G

44

T

A

B

# Country Boy/second solo

Albert pulls out all the stops in the second solo to “Country Boy.” Among all the virtuoso playing, you will find some amazing pulloff ideas. Measures 17–20 feature some great open string pulloffs with a bluegrass flavor, reminiscent of the ideas that Albert plays in the intro. Again, take your time — there’s a lot of string-skipping and arpeggiation here. You’ll have to work to play this one cleanly in tempo.

Bars 21–26 and 108–110 display another type of pulloff: one with a static note interspersed between pulloffs. This type of lick sounds very impressive, but it is actually quite easy to play. Notice how the lick in bars 21–26 is a three-note idea played against four beats. This phrasing gives the impression of the beat being displaced — of “turning the beat around.”

Another type of pulloff can be found in bars 67–68 and 86–89. In these runs, the double-stops on top are static while the notes underneath them are pulled off. This is a more traditional type of country lick — a kind of funky, “swallowed” sound. Play the double-stops with your right hand index and ring fingers, and play the pulloffs with your pick.

Albert also throws in open string banjo-type rolls in bars 3–6, 43–46, 71–76, 81–86 and 112–116. These are all patterns that he uses regularly and that are covered in depth on the *Virtuoso Techniques* video, as well as in examples 20–25 in this book.

## Fast country two-beat

E7 A7

1

let ring-----4

D7 G

5

E7

9

T	0	2	0	3	0	2	0	0				
A									5	7	7	5
B								3	2	1	0	

A7                      D7                      B

13

T					5	7	(5)	8	5	6	7	5	7	6	5	7	5	
A					4	7	4	5	6									5
B	4	7	4	5														3

G

17

T					0	2	0	2	3	0	0	0	3	2	0	0	0	0
A																		
B	0	1	2															

E7                      A7

21

T																		
A					5	0	7	4	0	7	5	0	7	4	0	7	5	0
B	0																	

D7 G

25

T

A 5 0 4 0 5 0 4 0 7 5 7 9 7 5 7 4 5 3 5 4 3 0 1 2 2

B

E7

29

let ring-----

B B B

T

A 0 3 0 0 2 0 2 4 3 3 6 (7) 10 0 0 7 (9) 7 (9) 5 7 5 8

B

A7 D7

33

let ring-----

let ring

B

T

A 7 (0) 5 (6) 7 5 7 6 5 0 3 4 5 0 0 0 7 9 7 9 10 7 7 7 0 0

B

G

37

B . . B B

T

A 10 (12) 8 8 8 8 10 (12) 8 8 8 8 10 (12) 8 10 12 10 12 11 10 12 10 12 11 10 8

B



E7 A7

41

T: 12 10 12 0

A: 11 0 (0) 11 12 12 12 12

B: 0 9 11 11 0 11 11 12 12 12

D7 G

45

T: 12 0 12 11 11 11 10 10 11 10 12 10

A: 0 10 10 10 11 10 10 10 11 10 12 10

B: 0 10 10 10 11 10 10 10 11 10 12 10

E7

49

T: 12 11 10 8 7 10 9 8 6 3 0 3 4 2 4 2 4 0 3 2 0 3

A: 12 11 10 8 7 10 9 8 6 3 0 3 4 2 4 2 4 0 3 2 0 3

B: 12 11 10 8 7 10 9 8 6 3 0 3 4 2 4 2 4 0 3 2 0 3

A7 D7

53

T: 10 10 15 (0) (0)

A: 2 0 7 9 9 11 11 11 9 11 12 9 10 11 11 12 10 12 10 12 10 12

B: 2 4 0 7 9 7 9 9 11 11 11 11 11 12 9 10 11 11 12 10 12 10 12

[illegible]

A7 D7

73

T	0	8	0	8	9	8	0	8	6	6	0	7	0	7	5	0	7	5	7	5	5/7
A	0	6	6	6	6	6	6	6	6	6	0	5	5	5	5	5	5	5	5	5	
B																					

G

77

T	8	7	6	5	7	5	7	6	5	3	0	5	5	3	6	5	3	2	4	5	3
A																					
B																					

E7 A7

81

T																				
A																				
B	0	9	11	12	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11

D7 G

85

T	0	11	12	11	10	11	12	11	11	11	12	12	12	12	12	12	12	12	12	12
A	0	10	11	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
B																				

101

E7

A7

T

A

B

105

D7 G

B B

T 0 0 7 (9) 5 5 5 5 7 (9) 5 6 5 7 6 5 3 0 2 0 5 3 0

A

B

109

E7

T 0 0 0 0

A 5 2 0 5 3 0 5 2 0 3 0 5 2 0 1 1 7 0 7

B 0 2 5 6

113

A7 D7

T 0 0 0 0

A 0 5 6 5 6 5 5 0 4 5 4 5 4 4 (4) 4 0

B

117

G

T 7 8 9 9 11 10 9 7 8 9 10 12

A 5 6 7 7 9 8 7 6 5 6 7 8 10 3 2 1

B

E7 A7

121

T

A

B 0 0 2 4 2 2 2 2 4 2 2 0 0 2 4 2 2 2 2 4 2

C D

125

T

A

B 2 5 5 5 5 5 6 5 (5) 5 5 (5) (7) 7 7 7 7 7 7 7 7 0

N.C. (E) E

129

T

A

B 12 12 10 12 11 10 8 7 9 7 9 8 7 (9) 5 4 5 4 5 4 7 4 7 4 2 0 0 0 1 2 2

## Example 20

Here is a basic banjo-style roll. The doubled G note (on the open G string and on the D string) gives this pattern its authentic banjo sound. Pay attention to Albert's right-hand fingering.

Example 20 is a musical score for a banjo-style roll. It is written in 4/4 time and features a treble clef staff with a key signature of one sharp (F#). The melody consists of a series of eighth notes, with a doubled G note (on the open G string and D string) at the beginning. The fingering is indicated by letters: G, m, c, m, m, m, c, m, c, m, c, m, c, m, c, m, c. A 'let ring throughout' instruction with a dashed arrow is placed below the staff. The guitar tablature shows the fret numbers for the strings T, A, and B.

String	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
T	0	3	0	0	0	3	0	3	0	3	0	3	0	3	0	3
A	4	5	5	5	0	5	0	5	0	5	0	5	0	5	0	5
B																

## Example 21

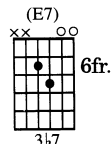
This is a variation of the banjo-style roll, played in a higher position.

Example 21 is a musical score for a variation of the banjo-style roll. It is written in 4/4 time and features a treble clef staff with a key signature of one sharp (F#). The melody starts on a higher note (G6) and consists of a series of eighth notes. The fingering is indicated by letters: m, c, m, c, m, c, m, c, m. A 'let ring throughout' instruction with a dashed arrow is placed below the staff. The guitar tablature shows the fret numbers for the strings T, A, and B.

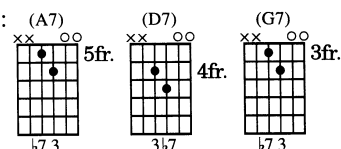
String	1	2	3	4	5	6	7	8	9	10	11	12
T	8	0	8	0	8	0	8	0	8	0	8	0
A	7	7	7	7	7	7	7	7	7	7	7	7
B												

## Example 22

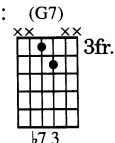
In this study, Albert runs the gamut of all his open string banjo-roll ideas. The basic concept is simple: you move a chord shape chromatically down while pedaling open strings on top. So while the left-hand movements are simple, the underlying harmony changes, and is quite complex and beautiful. Let's look at bars 5–8 as an example. Only this shape is played:



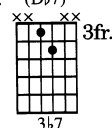
but it is moved down in half-steps:



If you look at the chords again and analyze them, you will see that the third and flatted seventh (the two notes which define the dominant seventh chord sound) flip when moved down chromatically. This is because the notes in this interval, called the *tritone* (a flatted fifth apart), can function as the third and flatted seventh in two different keys, also a flatted fifth apart. Let's look at the G7 shape:



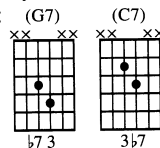
If you flip the function of each note, that is, make the  $b7$  the 3, and the 3 the  $b7$ , you'll get a dominant chord a flatted fifth away, in this case,  $D^b7$ :



So in essence, you have two harmonic functions for the same chord shape.

Using this principle, you can look at the half-step movement of the above shapes as chromatic dominant chords (E7, E $b$ 7, D7, D $b$ 7), or, the way Albert does, as dominant chords moving in the cycle of fourths (E7–A7–D7–G7). In other words, by lowering any third and flatted seventh of a dominant chord one fret, you'll get a IV dominant chord.

So if you are in the key of G, for example, you can go I to IV (G–C) by simply playing this:



Albert adds a twist to this by knowing that certain color tones are common to the whole progression. In this example, the B and E notes are common to E7, A7, D7 and G7. In E7, B = 5, E = root; in A7, B = 9, E = 5; in D7, B = 13, E = 9; in G7, B = 3, E = 13. That's why these banjo rolls sound so rich and full. In Albert's other patterns, he simply finds different places in the neck to play the third and flatted seventh, adds the appropriate open string color tones, and moves them down chromatically as well. Try analyzing the other patterns.



E7 A7

let ring throughout ----->

T  
A  
B

D7 G

T  
A  
B

E7 A7

T  
A  
B

D7 G7

T  
A  
B

E7 A7

9

T A B

D7 G7

11

T A B

E7 A7

13

T A B

D7 G7

15

T A B

E7 A7

17

T 0 0 0 0 0 0 0 0

A 0 1 0 1 0 0 0 0

B 2 2 2 2 2 0 0 2

D7 G7

19

T (3) 3 0 3 3 3 3 3

A 5 5 5 5 5 5 5 5

B 3 5 4 4 4 4 4 5

E7 A7

21

T 0 0 0 0 0 0 0 0

A 2 2 6 0 6 (4) 6 4 6 4 6

B 2 2 6 6 6 6 6 6

D7 G7

23

T 7 9 10 (7) 8 7 7 (7)

A 7 7 7 7 7 7 7 7

B 7 7 7 7 7 7 7 7

E9 A7

25

E7 A7

33

T 0 0 0 0 0 0 0

A 7 6 6 6 6 7 6

B 5 7 6 6 6 6 6

D7 G7

35

T 7 0 7 0 7 7 0

A 5 5 7 5 7 5 0

B 7 7 7 7 7 7 7

E7 A7

37

T 0 0 10 0 0 0 0

A 6 7 7 9 7 9 7

B 6 7 7 7 7 7 7

D7 G7 E7

39

T 0 0 0 0 0 0 0

A 0 5 5 5 5 6 7

B 0 5 5 5 5 6 7

## Example 23

Here is a common country progression over which Albert solos at the end of "Country Boy." Notice that the same chord shapes are moved chromatically down in half-steps in different places on the neck.

1

E7      c m    c m    c m    c      A7

let ring throughout ---->

T 0 0 0 0

A 6 7 6 7 6 7 6 5

B 6 6 6 6 6 6 6 5

3

D7      G7      play 3 times

T 0 0 0 0 (0) 0 0 0 0

A 4 5 4 5 4 5 4 3

B 4 4 4 4 4 4 3 3

5

E7      A7

T 9 0 9 0 9 0 9 0

A 6 7 7 7 7 7 7 6

B 6 6 6 6 6 6 6 8

7

D7      G7

T 7 0 7 0 7 0 7 0

A 4 5 5 5 5 5 5 4

B 3 4 4 4 4 4 4 6

## Example 24

Here is an open string shape in a higher register that you can move down chromatically.

**System 1 (Measures 1-2):**

- Measure 1:** Treble clef staff shows a melodic line starting on E4, moving up chromatically to G4, then down to F4, E4, D4, C4, B3, A3. Chord: E7. Bass staff shows a bass line starting on G2, moving up chromatically to B2, A2, G2, F2, E2, D2, C2, B1. Chord: E7. Fret numbers: 11, 13, 13, 15, 13, 15, 13, 15. (12).
- Measure 2:** Treble clef staff shows a melodic line starting on A4, moving up chromatically to C5, then down to B4, A4, G4, F4, E4, D4. Chord: A7. Bass staff shows a bass line starting on C2, moving up chromatically to D2, C2, B1, A1, G1, F1, E1, D1. Chord: A7. Fret numbers: 11, 12, 12, 14, 12, 14, 12, 14. (12).

**System 2 (Measures 3-4):**

- Measure 3:** Treble clef staff shows a melodic line starting on B3, moving up chromatically to D4, then down to C4, B3, A3, G3, F3, E3. Chord: D7. Bass staff shows a bass line starting on D2, moving up chromatically to F2, E2, D2, C2, B1, A1, G1, F1. Chord: D7. Fret numbers: 10, 11, 11, 13, 11, 13, 11, 13. 11, 11.
- Measure 4:** Treble clef staff shows a melodic line starting on F3, moving up chromatically to A3, then down to G3, F3, E3, D3, C3, B2. Chord: G7. Bass staff shows a bass line starting on F2, moving up chromatically to A2, G2, F2, E2, D2, C2, B1, A1. Chord: G7. Fret numbers: 9, 10, 10, 12, 10, 12, 10, 12. 10, 10.

## Example 25

Here are some complex variations on the previous banjo-style rolls, with added stopped notes on the high E string, along with the open (E and B) strings. Pay attention to the right-hand picking patterns.

1

E7 *m c m c m c m* A7 *m c m c m c m*

*let ring throughout ----->*

T 12 0 12 0 12 0

A 12 11 12 11 12 12 0

B 9 11 12 12 12 12 0

3

D7 1. G7

T 10 12 10 12 0 10 0 0

A 11 10 11 10 11 0 0 0

B 9 10 10 10 0 0 0 0

5

2. G7 3. G7

T 0 0 12 12 0

A 12 12 12 12 12

B 10 12 12 10 12 12 12 0



E7 A7

7

T 0 0 12 10 12 0

A 0 0 12 0 12 12 11 12 0

B 10/12 12 11 12 12 11 12 12 12 12 12 12

D7 G7

9

T 12 10 12 0 0 0

A 0 10 10 11 10 11 0 11 0 0

B 0 10 10 11 10 11 0 0 0 0 0 0

# 7-Bird to Vegas

“T-Bird to Vegas” is another one of Albert’s showstoppers. When playing the intro, the notes should all ring into one another, but the picking must be clean and precise. This can be achieved by holding the chord shapes and letting them ring for as long as possible until the next change.

Bars 22–23 feature an interesting run as Albert uses a modified mixolydian scale (his favorite improvising scale) to solo over A7 to D7 to G. This scale contains: R, 2, ♭3, ♯3, 4, ♭5, 5, 6, ♭7. As you can see, it’s a simple mixolydian scale with an added flatted third and flatted fifth. Notice how he uses the A modified mixolydian (A, B, C, C♯, D, E♭, E, F♯, G) over A7, the D modified mixolydian over D7 (D, E, F, F♯, G, A♭, A, B, C), and the G modified mixolydian over G (G, A, B♭, B, C, D♭, D, E, F) over G. Even though this whole passage can be played using a G mixolydian scale, by playing on each chord, Albert gets much richer harmonic movement. Experiment using both approaches — see which one you like better.

**Intro (Band enters on repeat)**

G m c m c m m c m C m c m m c m G

let ring throughout

1

T 6 7 7 7 8 0 7 0

A 6 7 7 8 7 8 8 0

B 6 7 5 7 7 7 8 8 8 3

A7 m c m D7 m c m c m

3

T 6 7 6 7 7 0 (0) 7 0

A 6 7 7 8 7 8 7 8

B 5 6 6 5 7 5 7 7 5

“T-Bird to Vegas” (A. Lee) Albert Lee Music/BMI





23

G C G

B

T 8 6 8 6 5 5 7 6 5 0 3 0 5 5

A 5 3 5 (7) 3 3 6 3 6 5 3 5 2 4 5 3

B

25

F C D7 G

T

A 5 4 3 3 3 3 (3) 5 5 7 5 8 7 5 7 7 5 7 9 7 9 7 7 0

B 5 4 3 3 3 5 7 5 7 5 8 7 5 7 7 5 7 9 7 9 7 7 0

27

B B

T 10 (12) 10 (12) 8 10 8 8 10 12 10 12 15 12 13 12 15 14 13 12 11 10 12 10

A 9 9 (9) 10 12 15 15 15 14 13 15 12 14 14 (14) 12 10

B

29

A7 D7

let ring-----

T

A 12 11 10 7 8 7 10 7 5 7 9 6 0 0 5 4 5 4 3 5 3 (5)

B 4 5 5 5 4 5 4 5 4 5 4

31

G C G

T 3 5 3 6 5 3 2 4 5 3 5 4

A 3 0 5 5 3 6 5 3 5 2 4 5 3 5 4

B 3 0 1 2 2 0 3 0 2 0 0

33

F C D7 G

T 5 7 6 5 4 5 7 6 8 7 4 5 7 5 7 5 3 3

A 3 5 5 7 5 7 7 7 9 7 6 8 7 4 5 7 5 7 5 7 5 3 3

B 3 5 5 7 7 5 7 7 7 9 7 6 8 7 4 5 7 5 7 5 7 5 3 3

35

C F B

T 5 6 5 7 10 8 7 10 9

A 5 5 7 (8) 5 6 5 6 5 7 10 8 7 10 9

B 3 5 6 7 5 5 7 (8) 5 6 5 6 5 7 10 8 7 10 9

37

C G Am7 B $\flat$ 7 G/B

T 8 9 10 8 7 5 5 6 7 5 7 9 9 7 8 9 10 9 8 11 10 8 10 8

A 10 8 10 7 5 5 6 7 5 7 9 9 7 8 9 10 9 8 11 10 8 10 8

B 10 8 10 7 5 5 6 7 5 7 9 9 7 8 9 10 9 8 11 10 8 10 8



47

F C D7 G

partial P.M.--

T 6 0 0 0

A 5 7 7 0 7 0 7

B 5 7 7 7 7 0 7 7 2 5 2 3 3

49

(G°7) D7 G

-----4

T 3 3 5 5 5 0 6 6 6 0 8 8 8 0 7 8 9 11 / 12 5

A 6 6 6 0 6 6 6 0 8 8 8 0 5 6 7 9 / 10 5

B 10 10 10 5 6 7 9 / 10 3



# Example 26

The intro to Albert's tour de force, "T-Bird to Vegas," is chock-full of open string rolls and ideas. Take your time with this one!

1

G C G

let ring throughout----->

3

A7 D7

5

G C G

7

F C D7 G

# Lonely Guy

This original ballad highlights the melodic, sensitive side of Albert's playing. Though the rhythms may seem a bit intimidating, once you listen to the tape you will pick up the groove right away. Albert uses a B-string bender in this tune; though you'll be able to duplicate most of the bends, some, such as the ones in measure 34, will have to be done using hammerons and pulloffs or slides.

Albert mostly solos using the E major scale (E, F#, G#, A, B, C#, D#) with some passing notes, changing to E mixolydian (E, F#, G#, A, B, C#, D) during the intro and the turnaround sections. There are plenty of beautiful double-stop ideas, such as the ones in bars 8-9 (using fifths and sixths), bars 33-34 (using sixths), and bars 38-39 (using thirds, fifths and sixths).

**Intro**  
Esus2

1 *mp* let ring throughout

D5 A

T (0) 9 7 9 9 7 9

A 9 9 9 9 9 9 7 6 (6) (6) 2

B 9 9 9 9 9 9 7 6 (6) (6) 2

Esus2 Dsus2 (A)

3

MB\*MR\*\*

\* Mechanized bend using B string bender. \*\* Mechanized release using B string bender.

T 0 7 (9) 7 9 7 6 7 6 9 7

A 2 9 0 7 (9) 7 9 7 6 7 6 9 7

B 2 9 0 7 (9) 7 9 7 6 7 6 9 7

E A B

5 *mf* hold bend ----- 4

MB MR MB MR

T 7 (9) 9 7 (9) 7 0 9

A 9 9 7 (9) 9 9 9 9

B 9 9 7 (9) 9 9 9 9

"Lonely Guy" (A. Lee) Albert Lee Music/BMI



16

E A B

hold bend

MB MR MB MR

T 6 4 4 5 7 7 (9) 7 7 (9) 5 7 (9) 7 5 4 7

A 6 4 4 6 8 9 6 7

B 7 6 6 7

18

E A B

T 5 9 12 11 9 10 12 10 11 9 8 9 8 9 8 7 9

A 9 9 9 11 11 11 9 8 7 9

B 9 7 6 7 9 11 11

20

E A E/G# F#m7 Bsus4 B

MBMR

T 8 9 11 (9) 9 9 9 9 7 (9) 7 5 5 4 5 4 4 2

A 9 11 11 11 11 11 11 11 11 11 6 4 4 2

B 11 11 11 11 11 11 11 11 11 11 6 4 4 2

22

E A B

hold bend

MB MR

T 1 2 1 2 4 3 2 7 4 6 7 4 5 6 6 7 5 7 (9) 7 5 5 4 5 4 5 9

A 1 2 1 2 4 3 2 7 4 6 7 4 5 6 6 7 6 7 (9) 7 5 5 4 5 4 5 9

B 1 2 1 2 4 3 2 7 4 6 7 4 5 6 6 7 6 7 (9) 7 5 5 4 5 4 5 9

24

E A E/G# F#m7 Bsus4 B

hold bend

MB MR MB MR MB MR

T 7 9 7 (9) 7 12 (14) 12 10 9 10 9 12 12 (14) 12 10 12

A 8 9 7 (9) 9 11 13 14 13

B 14

26

E D/E E

MBMR

T 7 (9) 7 5 7 3 3 5 3 2 2 2 2 2 9 9

A 14 2 2 4 2 7 7 6 9

B 2

29

D/E

hold bend -----1 hold bend ---1

MB MR MB MB MR

T 7 8 (10) (10) (10) (10) (10) 9 7 7 (9) (9) (9) 7 (9) 7 4 4 (4)

A

B

31

A B E

MB MR MB MR MB MR

T 7 (9) 7 10 12 (14) 12 11 12 12 12 14 (16) 14 12 13

A 9 9 11

B

33

A B E

hold bend

MB MR MB MR MB MR

T 12 (14) (14) 12 12 12 12 10 10 10 10 7 (9) (9) (9) 7 5 (7) (7) (7) 5 5 4 5

A 14 13 13 13 13 11 11 11 11 9 9 7 6 6 6 6

B

35

A B E

hold bend -- 4

MB MR

T 5 7 (9) 5 7 (9) 7 5 4 5 4 5 12 14 11 12 14 12

A 6 7 6 6 7 6 7 6 6 14 13

B

37

A B

T 14 16 12 12 12 14 17 10 9 10 9 12 9 10 9 8 7 6 7 6 6 9 8 6 6 7 11 8 7 7

A

B

39

E A B

hold bend --- 1

MB MR MB MR

T 6 4 3 4 5 7 7 (9) 7 5 5 5 0 (2) 5 0 (2) 0 4 2

A 6 4 5 6 6 8 9 7 6 6 7 6 7 6 4 7 4

B

E A B

41

hold bend

MB MR

T 5 7 (9) 5 (9) 7 5 7 5 4 5 4

A 2 1 1 1 4 2 1 2 4 6 6 7

B 4 2 2 2 4 2 1 2 4 6 7 6

E A B

43

hold bend

MB MB MR

T 5 5 8 (10) 5 7 (9) 4 (9) 7 5 4 5 4 7

A 2 2 2 4 2 1 2 2 4 6 2 2 4 6

B 0 2 2 2 4 4 2 2 4 6 2 2 4 6

E A E/G#

45

T 4 5 4 2 1 2 1 4 2 4 2 4 2 (9) 7 7

A 4 2 1 2 1 4 2 4 2 4 2 (9) 7 7

B 4 2 1 2 1 4 2 4 2 4 2 (9) 7 7

F#m7 Bsus4 B

46

T 9 10 9 12 11 9 10 12 9 10 9 11 10 9 8 9 8 7 9 8 7 10

A 9 11 9 10 12 11 9 10 12 9 10 9 11 10 9 8 9 8 7 9 8 7 10

B 9 11 9 10 12 11 9 10 12 9 10 9 11 10 9 8 9 8 7 9 8 7 10

E

47

T 7 9 7 9 7 5 4 5 4 5 4 3 2 1 2 1 0 2 4 0 7 9

A

B

A B E A E/G#

48

T 7 9 6 7 9 7 9 7 10 10 7 9 12 (14) 12 10 (12) 10 7 (9) (9) 7 9

A

B

hold bend

MBMR MB MR MB MR

F#m7 Bsus4 B E

50

T 6 7 (9) 5 7 (9) 7 5 7 4 5 4 4 2 4 1 2 1 2 2 7 10 7 9

A

B

hold bend -1

MB MR

F#m7 B Freely

52

T 10 12 14 14 12 14 16 14 12 16 11 12 11 12 11 10 9 10 9 11 9 8 9 8 9 8 7 9 6 7 9 6 (7) 6 (7)

A

B

MB MR MB



**A tempo**  
Esus2

D

A

Esus2

54

*let ring throughout*

*hold bend*

MB MR

(on cue)

D

A

Eadd9

57

*ritard.*

### Example 27

A common pedal-steel-derived idea that can be played on guitar is a bend from the second degree of a major scale to the third. In doing this, let the bent C# note ring while playing the A and E notes. This will give you an authentic pedal-steel sound.

**A**

*hold bend* -----

**B** **R**

**T**

**A**

**B**

### Example 28

Bending from the fourth up to the fifth gives you more of a rock sound, but it can also be used with great effectiveness in country music.

Freely

A

let ring ---

## Example 29

Here is a great pedal-steel lick that uses bent double-stops.

Example 29 is a musical score for a pedal-steel guitar lick in D major, 4/4 time. The notation includes a treble clef staff and a three-string bass staff (T, A, B). The treble staff shows a D major chord, a bent double-stop, and a melodic line with a fifth finger. The bass staff shows the corresponding fretting and bending for the three strings, with a "hold bend" instruction.

## Example 30

This classic pedal-steel lick features a flatted seventh bent up to the root, played as a double-stop with the third. Albert says it produces a “fanfare” effect a la Chuck Berry, except it takes it a bit further.

Example 30 is a musical score for a classic pedal-steel guitar lick in A7, 4/4 time. The notation includes a treble clef staff and a three-string bass staff (T, A, B). The treble staff shows an A7 chord, a bent double-stop, and a melodic line. The bass staff shows the corresponding fretting and bending for the three strings, with a "hold bend" instruction.

## Example 31

Voice leading is an important concept in country music, particularly going from the I to the IV chord. This great idea mimics the pedal-steel's smooth voice leading ability. As the G chord is held, the B on the D string is bent up a half-step to C, and the D on the G string is bent up a whole step to E, producing a C chord. Played correctly, it sounds very much like a steel guitar.

Example 31 shows a musical notation for a G to C chord transition. The top staff is in 4/4 time, with a key signature of one sharp (F#). The G chord is held for the first two beats, then the C chord is played for the next two beats. The G chord is marked with a wavy line, and the C chord is marked with a wavy line. The bottom staff shows the fretting hand positions for the G and C chords. The G chord is fretted at the 7th fret (T), 9th fret (A), and 10th fret (B). The C chord is fretted at the 7th fret (T), 9th fret (A), and 10th fret (B). The notation includes a 'hold bend' instruction with a dashed line and a wavy line, indicating the smooth voice leading from G to C.

## Example 32

Albert plays this off-the-cuff lick that's a variation of the previous idea. Make sure that you hold the G chord shape for the first two and a half beats of measure 1, and let the notes ring out.

Example 32 shows a musical notation for an off-the-cuff lick. The top staff is in 4/4 time, with a key signature of one sharp (F#). The G chord is held for the first two and a half beats of measure 1, then the C chord is played for the next two beats. The G chord is marked with a wavy line, and the C chord is marked with a wavy line. The bottom staff shows the fretting hand positions for the G and C chords. The G chord is fretted at the 7th fret (T), 9th fret (A), and 10th fret (B). The C chord is fretted at the 7th fret (T), 9th fret (A), and 10th fret (B). The notation includes a 'let ring' instruction with a dashed line, indicating the smooth voice leading from G to C.

# Sweet Little Lisa/solo

This tune is a showcase for Albert's virtuosity with the B-string bender. Again, you just won't be able to do some of these bends (such as the ones in bars 17-18) on a regular guitar, but most can be managed. There's some great soloing throughout — it's up to you to extract the lines you like and make them your own.

F C7

1

B R

hold bend - 1

T

A

B

G

4

B

T

A

B

(C) F

7

hold bend-----

MB\* MR\*\* MB

T

A

B

\*Mechanized bend \*\*Mechanized release  
using B string bender. using B string bender.

"Sweet Little Lisa" (H. DeVito, D. Cowart, M. Cowart) Bug Music on behalf of Drunk Monkey Music

13

G

T

A

B

16

C7

F

hold bend-----4

B<sub>b</sub>

MB

MR

B

T 5 8 7 5 (12)

A 7 (9) 8 7 5 (12)

B 10 (13) (13) (13) (13) (13) 12 (13) 11 8 10 (12) 8 11 (10) 8

C7

22

B

T

A 8 (9) 10 7 10 8 9 0 7 8 9 9 8 7 7 7 3 5 4 3 0 1 2 0 1 0 3 3 1

B

C7

25

F

T

A 3 5 3 4 5 3 4 5 3 4 5 5 3 1 3 1 2 (3) 0 3 5 7 5 7 5

B

G

28

B

T

A 7 (9) 5 8 7 5 7 7 9 7 8 7 5 5 3 5 3 2 0 4 3 6 7 4 7 5

B

C7 F

31

hold bend----- hold bend

B

T

A (5) 5 6 7 9 9 6 (9) 7 0 0 11 11 11 11 11 11 (12) (12) (12) (12) (12) 11 (12)

B

C7

34 -----|

T 11 11 8 (10) 11 10 8  
A (12) (12) (10) 10 8 9 10 7 8 10 9 8 10 12 10 10 10 (10)  
B

G

37 rake - 4

hold bend - - hold bend

MB MR MB MR

T 14 12 12 10 8 8 10 (12) 8 10 (12) 10 8 6 (8) 6 5  
A 15 14 13 8 10 10 8 9 9  
B

C7 F

40

T 5 3 5 4 3 1 3 3 3 1 3 2 3 2 3 5 3 5 2 3 2 0 4  
A  
B

C7 G

43

T 5 5 5 7 8 5 5 3 3 2 3 2 0 0 3 0 5 3  
A 3 5 7 5 7 8 5 7 5 3 5 3 2 3 2 0 2 3 0 1 2 2 3  
B



46 *let ring-----* C7

T 0 0 0 0 0 0 0 0 1 1 2 2 3 3 5 5 6 10 0 0

A 0 2 0 0 0 (0) 0 0 2 2 3 3 5 7 7 9 0 0

B

49 F C7

*hold bend-----* *hold bend* *hold bend--* *hold bend--* *hold bend-----*

MB MR MB MR MB MR MB MR MB MR

T 8 8 8 8 8 8 6 6 6 6 6 6 5 5 5 4 3 3 3 3 3 3 3

A 8 (10) (10) (10) (10) 8 6 (8) (8) 6 (8) (8) (8) 6 4 (6) (6) (6) 4 3 (5) (5) (5) (5) (5) 3 (3)

B

52 G

*let ring-----*

T

A 5 3 1 3 1 2 (0) 2 0 3 0 2 3 2 0 2 0

B 3 0 1 2 0 2 0 2 0 2 0 2 0 2 0

55 C7 F 8va

*hold bend* *hold bend-----*

MB MB MR MB MR MB

T 18 (20) 18 (20) (20) 18 15 15 15 (17) 15 17 16 15 10 17 (0) 17 17 17 17

A 24 24 16 17 17 16 15 10 17 (0) 16 (18) (18) (18) (18)

B

8va -----

C7

58 -----

MR

T (18) 16 15 13 15 13 11 10 8

A 15 13 15 14 12 10 8 10 7 10 7 8 7 10 7 10

B

G

61

hold bend -----

MB MR B

T 8 10 (12) 8 10 (12) 10 8 9 8 8 0 10 10 (12) 8 8 11 8 11 10 8 10 10

A 8 9 9

B

C7 F

64

hold bend -----

MB MB

T (0) 11 (13) 8 8 11 (13) 8 8 (13) 8 8 8 8 8 8 8 8 11 10 8 10 13 11 8

A (0) (0)

B

C7 G

67

3 3 3 3

T 11 10 8 7 8 8 10 8 8 7 10 7 10 17 0 x x 9 8 6 5 5 3 5

A 10 10 10 17

B

C7

70

*hold bend*

B R

T	5	3	5	(7)	3	(7)	5	3	3	4	5	4	3	0	1	0	3	0	1	3	5	7	7	8	8	9	/
A	5	3	5	(7)	3	(7)	5	3	3	4	5	4	3	0	1	0	3	0	1	3	5	7	7	8	8	9	/
B																											

F

C7

73

B B B B

T	10	12	(14)	10	11	(16)	12	13	13	16	15	13	15	13	15	17	15	17	15	13	14	11	12			
A	10	12	(14)	10	11	(16)	12	13	13	16	15	13	15	13	15	17	15	17	15	13	14	11	12			
B																										

G

76

*hold bend* -----|

MB MR

T	11	9	10																							
A	11	9	10																							
B																										

C7

79

T																										
A	5	4	5	5	6	6	7	9	(9)	10	(10)	11	11	12	/	0	10	(10)	12	(12)	13	13	14	/		
B																										

### Example 33 ("Memphis")

Here's the famous riff from Chuck Berry's "Memphis." It sounds great played on a guitar with a B-string bender. If you don't have a guitar outfitted with one, you'll have to figure out how to play this using either hammer-ons or slides. Good luck!

A

1

P.M.

T

A

B

E9

4

let ring -4

let ring -4

P.M.----1

let ring -4

hold bend

hold bend

hold bend----4

P.M.----1

MB

MB

MR

MB

MB

MR

T

A

B

6 *let ring -4* *let ring -1* *hold bend* *hold bend----* P.M.---- *let ring -4* *let ring -1* *hold bend* *hold bend----* P.M.----

	MB	12	12	MR	>	MB	12	12	MR	>
<b>T</b>	12 (14) (14)	12 (14) (14)	(14) 12	12		12 (14) (14)	12 (14) (14)	(14) 12	12	
<b>A</b>	11	11	11	11	0 0 0	11	11	11	11	0 0 0
<b>B</b>	12	12	12	12	0 0	12	12	12	12	0 0
<b>B</b>	11	11	11	11		11	11	11	11	

A9

8

let ring -4 hold bend ---4 let ring -4 let ring -4 hold bend

MB MB MR MB MB MR

T 5 (7) 5 5 (7) 5 (7) 5 5 5 0 5 (7) 5 5 (7) 5 5 7/7

A 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

B 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

E9

10

let ring -4 hold bend let ring -4 hold bend ---4 hold bend -----4

MB MB MR MB MR

T 12 (14) 12 (14) 12 (14) 12 (14) 12 12 12 10 10 10 10 10

A 11 11 11 11 11 11 11 11 11 10 (12) (12) (12) 10 10

B 11 11 11 11 11 11 11 11 11 10 10 10 10 10

A9

11

hold bend -----4 hold bend -----4 N.H. -4

MB MR MB MB MR

T 9 9 9 9 9 9 8 9 9 9 9 0 12 12

A 9 9 9 9 9 9 9 9 9 9 9 9 12 12

B 9 9 9 9 9 9 9 9 9 9 9 9 12 12

E9

13

let ring -4 hold bend let ring -4 hold bend ---4 P.M. ---4 let ring -4 let ring -4 hold bend hold bend ---4 P.M. ---4

MB MB MR MB MB MR

T 12 (14) 12 (14) 12 (14) 12 (14) 12 12 12 12 12 12 12 12 12 0 0 0

A 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 0 0 0

B 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 0 0 0

15

let ring -1 hold bend MB MB MR > P.M.----1 let ring -1 hold bend hold bend---1 P.M.----1

T	12 (14) (14)	12 (14) (14)	(14) 12	12	12	12 (14) (14)	12 (14) (14)	(14) 12	12	12	0 0 0
A	11	11	11	11	0 0 0	11	11	11	11	11	0 0 0
B	11	11	11	11	0 0	11	11	11	11	11	0 0

A9  
8va

17

let ring -1 hold bend MB MB MR > let ring -1 hold bend hold bend---1 MR >

T	17 (19) (19)	17 (19) (19)	(19) 17	17	17 17 17	17 (19) (19)	17 (19) (19)	(19) 17	17	17 17	17 17
A	16	16	16	16	16 16 16	16	16	16	16	16	16 16
B	16	16	16	16	16 16 16	16	16	16	16	16	16

E9 A9

19

let ring -1 hold bend MB MB MR MB MR > >

T	12 (14) (14)	12 (14) (14)	(14) 12	12	12	12	8 (10) 8	9 8 7	0 5 6	5 5
A	11	11	11	11	11	11				4 4
B	11	11	11	11	11	11			(0) 0 4	

A9 A

21

> > > >

T	5 5	1 2	2	2	2 2	0
A	4 4	1 2	2	2	2 2	0
B	4 4	1 2	2	2	2 2	0

# Example 34

Here's another idea for the B-string bender, this time outlining chords.

E9 D9 Emaj7

1

let ring ---| let ring ---| let ring ---|

hold bend --| hold bend

MB\* MR\*\* MB MR MB MR MB MR

T	12	(14)	(14)	12	10	(12)	(12)	10	7 (9)	7	7 (9)	7
A	11	11	11	12	9				8			
B	12	12	12	10					9	9	7 6 7 6	9 6
B	11	11	11	9					7			

\*\* Mechanized release \*\* Mechanized release  
using B string bender. using B string bender.

3

hold bend -----|

MB MR

T	7	(9)	7	9	(9)	7
A	6	9			9	8 9 6 6
B	7					

# Example 35

Still another B-string bender study. For those of you with stock guitars, try playing the very first figure by holding down the B with your second finger, the E with your third and sliding the F# to the G# (under your other fingers) with your first finger. See if you can figure out other moves in a similar creative manner — you never know what you'll come up with using old-fashioned trial-and-error.

E

let ring throughout ---> hold bend --- hold bend ---

MB\* MR\*\* MB MR MB MB MR MB MB

T 7 (9) 7 (9) 7 5 (7) (7) 5 12(14) 10 7 (9) 7 5 (7) 5 2

A 9 9 7 (9) 7 9 7 6 13 11 9 9 7 6 4

B 9 9 7 (9) 7 9 7 6 13 11 9 9 7 6 4

\*\* Mechanized release using B string bender. \*\* Mechanized release using B string bender.

MB MR MB MR

T (4) 0 (2) 0 0 2 1 2 4 5 5 (7) 5

A (2) 1 2/4 2 2/4 4 4/6 7

B 0 0 2/4 2 0 2/4 4 4/6 7

hold bend E E

MB MB MR MB MR

T 4 5 7 (9) 7 (9) 7 5 (7) (7) 5 (5) 12 2 1 0 0 1 2 2

A 4 4/6 9 7 6 (6) 11 11 2 2 0 0 1 2 2

B 0 0 9 7 6 (6) 11 11 2 2 0 0 1 2 2



## Example 36

Here is the jam Albert plays using the baritone guitar. It's amazing how he manages to keep the speed, precision and feel, while essentially playing this on a bass! There's a great lick in bars 16–18: Albert alternates pulling off E to B and F to B on the B string while interspersing the D on the G string. It's a nice triplet run that sounds a lot more difficult to play than it is.

D7

T  
A  
B

G7

T  
A  
B

D7 A7

7

T  
A  
B

G7 D7

10

T  
A  
B

13

T  
A  
B

G7

16

let ring -----

T  
A  
B

19

D7 A7

T 10 9 8 10 7 9 5 7 6 5 0 3 5 0 3 2 0 3 0 0 4 0 2 1 0 3

A

B

22

G7 D7

T 4 0 2 0 4 2 3 4 3 0 1 3 1 0 2 1 0 4 0 0 2 0

A

B

25

B

T 10 12 (14) 10 12 (14) 10 12 13 10 12 (14) 10 12 (14) 10 12 (14) 10 10 12 (14) 10 10 13 10 10 13 12

A

B

28

G7

T 10 12 9 12 12 13 12 10 8 10 7 8 9 7 6 8 5 7 4 7

A

B

D7 A7

31

T 6 5 6 7 5 7 5 8 7 5 7 8 5 5 5 8 5 8 7 5 7 4

A

B

G7 D7

34

T 5 6 7 6 5 0 3 2 0 2 0 3 4 0 0 1 0 2 0 3 0

A

B



There's a great pulloff lick in measures 33–34: play the double-stop with your left hand index finger, then pull off in a downward motion to get the open G and B strings. Make sure that you play the double-stops with the middle and ring fingers of your right hand and the F# notes on the D string with your pick.

In bars 53–54 is a nice lick using chromatic sixths over the E chord. Another all-purpose idea you might want to learn is in bars 97–98. This is a neat cadenza with a dominant tonality played over the A chord.

The musical score consists of two systems. The first system is for the 'E' section, featuring a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is written on a single staff with various note values, including eighth and sixteenth notes, and rests. The second system is for the 'B R' section, featuring a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written on a single staff with various note values, including eighth and sixteenth notes, and rests. The score includes dynamic markings such as 'p' (piano) and 'f' (forte), and articulation markings such as 'acc' (accent) and 'tr' (trill).

106

*Albert Lee*

**A**

7

3

hold bend

B R

3

hold bend

T

A

B

10

3

R

B

T

A

B

**E**

13

3

B

T

A

B

**A**

16

3

hold bend

MB\*

MR\*\*

MB

MR

B

T

A

B

\* Mechanized bend using B string bender.

\*\* Mechanized release using B string bender.

19

E

hold bend hold bend

B MB MBMR MB MR

T 5 5 8 (9) 5 (10) 8 (5) 7 (8) 5 (8) 7 5 3 5 2 3 2 0 2 0

A 6 0 4 (5) 7 4 7 4 6 5 5 8 (9) 5 (10) 8 (5) 7 (8) 5 (8) 7 5 3 5 2 3 2 0 2 0

B 6 0 4 (5) 7 4 7 4 6 5 5 8 (9) 5 (10) 8 (5) 7 (8) 5 (8) 7 5 3 5 2 3 2 0 2 0

22

A

T 1 2 1 0 3 2 0 2 0 (0) 7 9 7 9 9 10 11 11 12 11 9 11

A 1 2 1 0 3 2 0 2 0 (0) 7 9 7 9 9 10 11 11 12 11 9 11

B 1 2 1 0 3 2 0 2 0 (0) 7 9 7 9 9 10 11 11 12 11 9 11

25

hold bend ----- hold bend

MB MR MR MB MR

T 12 (14) 10 12 (14) (13) 12 (10) 8 (10) 8 (10) 8 5 8 7 7 5 7 7 5 6 7 4 7 7 7

A 12 (14) 10 12 (14) (13) 12 (10) 8 (10) 8 (10) 8 5 8 7 7 5 7 7 5 6 7 4 7 7 7

B 12 (14) 10 12 (14) (13) 12 (10) 8 (10) 8 (10) 8 5 8 7 7 5 7 7 5 6 7 4 7 7 7

28

E

B

T 0 7 5 8 7 5 4 6 7 5 7 6 5 7 6 5 3 (4) 0 2

A 0 7 7 7 8 7 5 4 6 7 5 7 6 5 7 6 5 3 (4) 0 2

B 0 7 7 7 8 7 5 4 6 7 5 7 6 5 7 6 5 3 (4) 0 2



**A**

31

**T**

**A**

**B**

3 2 0 2 0 4 2 3 4

2 2 2 2 4 2

2 0 2 0 2 0 2 0 4 4 4 4

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into three measures. The first measure contains the vocal melody and the guitar accompaniment. The second measure contains the vocal melody and the guitar accompaniment. The third measure contains the vocal melody and the guitar accompaniment. The guitar accompaniment is written in a simplified notation style, using numbers 1-5 for frets and letters T, A, B for strings.

37

hold bend

MB MR B B B

T 5 7 (9) 5 (9) 7 5 5 7

A 6 7 (9) 7 (9) 5 5 5 5 5 5 5 5 8 7 5 7 5 (6) 7 5

B 7 6 5

[illegible]

The image displays a musical score for the song "The Rose Tree." It begins with a piano introduction in G major, marked with a tempo of "Moderato." The introduction consists of a single melodic line on a treble clef staff, featuring eighth and sixteenth notes with triplets and a key signature of two sharps (F# and C#). The key signature is confirmed by the "E" and "B" chord symbols above the staff. The introduction ends with a measure of whole rest, indicated by a dashed line and a "1" below the staff.

Following the introduction is a three-part vocal setting for Tenor (T), Alto (A), and Bass (B). The vocal parts are written on three staves. The Tenor part begins with a measure of whole rest, indicated by a dashed line and a "1" below the staff. The vocal melody is written in a single line, with the lyrics "The Rose Tree" written below the notes. The melody is in G major and features a mix of eighth and sixteenth notes, with some measures containing triplets. The vocal parts are arranged in a three-part setting, with the Tenor part on the top staff, the Alto part in the middle, and the Bass part on the bottom. The score includes a variety of musical notations, including notes, rests, and bar lines, and is presented in a clear, professional layout.





A

79

hold bend ----- 4

MB MR

T 17 17 17 17 17 15 (17) (17) (17) (17) (17) 15

A 14 14 14 14 14 14 14 14 14 14 14

B (3) 2 0 2 0 7 9 7 9 7 7

82

hold bend ----- 4

hold bend ----- 4

MB MR MB MR MB MR

T 17 17 17 17 17 0 0 15 15 15 15 13 15 13 16

A 15 (17) (17) (17) (17) 15 0 0 15 (17) (17) (17) 15 13 14 15 13 14 14 (3) 15 (17)

B 14 14 14 14 14 0 0 14 14 14 14 14 14 14 14 14

85

E A

3

rake - 1

T 15 15 13 14 12 10 9 7 9 7 8 7 5 7 7 5 7

A 16 13 14 13 13 12 11 9 7 9 7 9 7 7 7 7 7

B 14 (3) 14 12 12 9 7 9 7 9 7 7 7 7 7

88

gradual bend

B B

T 9 11 9 10 12 (14)

A 10 11

B 0 5 5 3 (4) 0 2 0 0 0 7 9 7 9 7

91

E

B R

T 10 11 12 10 12 10 11 11 (12) 11 9 8 7 5 5 7 8 0 7 5 5

A

B 6

94

A

T 4 4 4 0 2 2 2 2 2

A 0 4 4 4 2 (2) 0 2 4 2 0 2 1 0 2 3 0 3 0 0 0

B

Freely

97

(on cue)

T 10 8 10

A 2 5 9 12 9 10 11 11 10 9 8 (7) 9

B 9 10